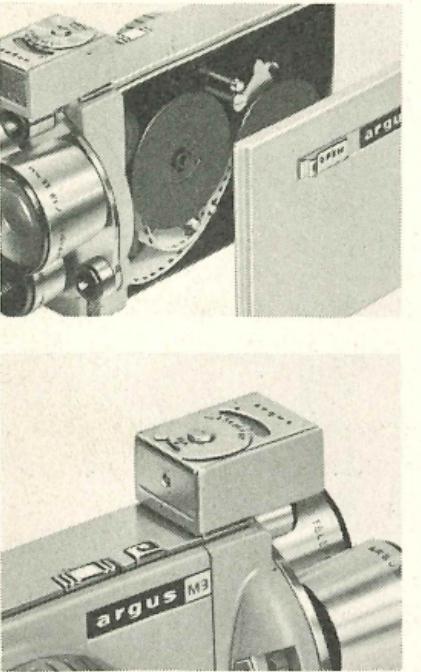


argus

MATCH-MATIC M-3
MOVIE CAMERA



condensed instructions

If you are already familiar with the operation of movie cameras, here are the essential points in operating the M3. If this is your first movie camera, you'll find these instructions helpful in reviewing the steps explained in more detail on the following pages.

1. Purchase 8mm roll movie film from your dealer. Use Daylight color film (or Type A with conversion filter) outdoors, Type A film indoors with photofloods.
2. Remove the camera cover and thread the film as shown by the diagram inside the camera. Be sure film is moving properly, then close the cover.



3. Wind camera and run film off until footage counter points approximately to the line below "25". The counter tells how much film is unexposed on that side of spool.
4. Set the film speed on the meter, take a meter reading of the subject, and set this reading on the lens opening dial.
5. Select the lens you wish to use, wind the camera fully, and sight through the viewfinder. Press the continuous run button to take the movies.

It is good practice to wind camera after each scene. *When footage counter points approximately to the line above "0", continue to run the camera until the pointer is on or beyond the dot. Open the cover, turn the full spool over, and reload the camera as before.*

choosing the right film

You may use either color or black-and-white film in your Match-Matic M3 Movie Camera. Ask your dealer for daylight-loading double 8mm roll movie film.

Very probably you will decide to use a color film such as Kodachrome. Ask for Daylight Type for taking pictures outdoors, and Type A for pictures indoors with photofloods. To take pictures *indoors and out on the same roll*, purchase Type A film and use the handy built-in CONV. A filter outdoors (see page 10).

On the next page are the film speeds of some commonly available movie films. You can add new films to this list as they come on the market.



setting the film speed

To prepare your camera for Match-Matic operation, set the speed (ASA Exposure Index) of your film on the exposure meter by turning the meter dial until the pointer is lined up with the correct number. *Illustration shows setting of 10 for Daylight Kodachrome.*

	DAYLIGHT	TUNGSTEN
Kodachrome Daylight (color)	10	•
Kodachrome Type A (color)	10*	16
AnSCO Moviechrome 8 (color)	20	•

*Use the built-in CONV. A filter when using Type A film outdoors. Set the tungsten exposure index on the meter when using photofloods.

using the M3 exposure meter

When the film speed is set, just aim the camera and meter at the subject. The meter needle will point to a black or white channel, and below that channel will be the lens opening (AV) number. Set this number on the camera. *Remember to follow the channel, not the needle, down to the number.*

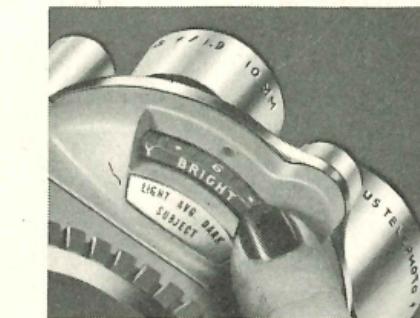
FOR BEST RESULTS . . . When outdoors, aim the meter slightly downward to minimize the effect of the sky . . . When using movie lights indoors, take the meter reading from where you are going to take the movies. Take a new reading whenever the lights-to-subject distance changes . . . If an outdoor subject is in a light or dark background, take a close-up reading for best results. You can check your meter occasionally by completely covering the light cell window. If the needle does not read "0", adjust it with the screw on the back.



setting the lens opening

To set the lens to the opening shown by the meter, turn the lens opening dial until the number is opposite the red index mark. You will feel a notch or "detent" as you set the dial on a number or dot. This helps to set the dial accurately. *Always set the numbers or dots on these detents, never in between.*

FOR BEST RESULTS . . . If the meter indicates a setting between two numbers, use the dot between the numbers . . . When the subject is light, set the opening one detent to the left of the red index mark . . . When the subject is dark, set the opening one detent to the right of the index mark.

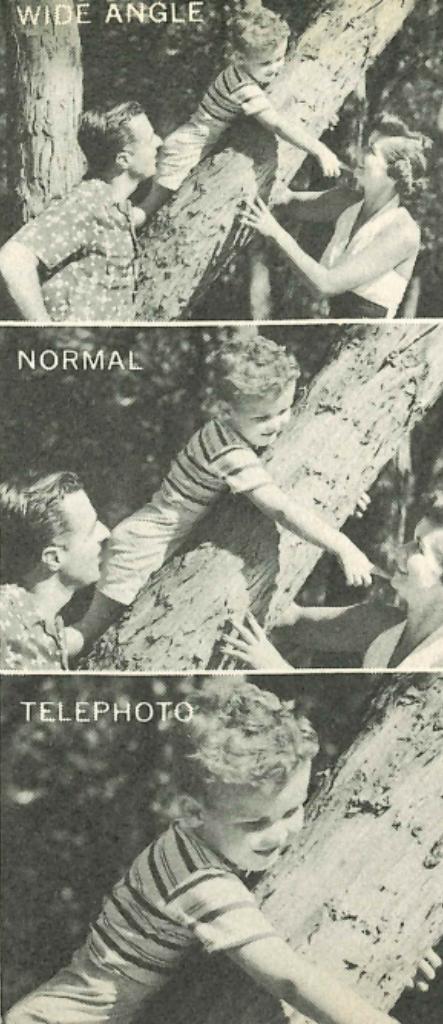
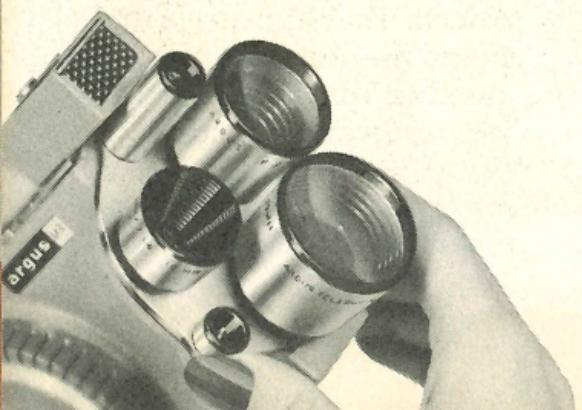


For quick setting without the exposure meter, you can match the lighting conditions marked on the lens opening dial with the subject brightness marks just below the dial. *These markings are only for Kodachrome films used outdoors.*

selecting the right lens

The three lenses on your M3 allow you to take all types of pictures—wide angle, normal, or telephoto—just by turning the turret from one lens to another. Each lens has a matching viewfinder so you are always assured the view you see is what you get on the film. Sight through the viewfinder and change the lenses to see how the size of the picture changes. You will soon learn which lens gives you the most pleasing coverage for a particular scene.

The lens in the bottom position is the one taking the picture, while the matching viewfinder will be on the top of the turret. The identity of each lens is marked on the lens barrel.



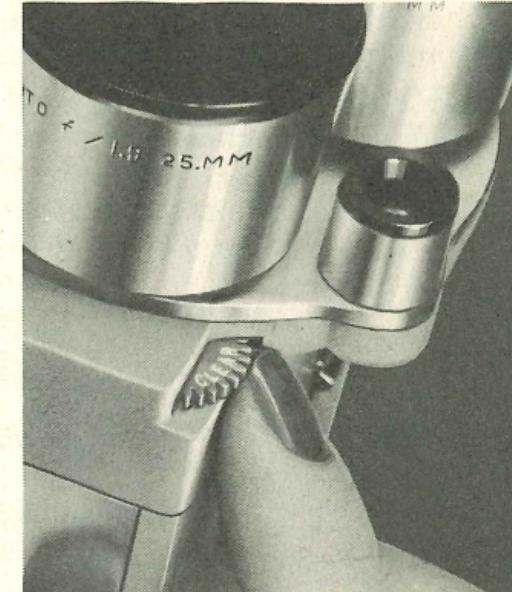
choosing the right filter

Filters are sometimes necessary to improve your pictures or to give your movies the correct color balance. Your M3 Movie Camera has them built-in and available at the turn of a dial. Just turn the filter dial until the *name* of the desired filter is visible.

You will use the **CONV. A** filter when you have Type A color film in your camera and you wish to take movies outdoors. *A red flag will appear in the viewfinder when this filter is in place.*

The **HAZE** filter is used when taking movies of distant scenes to help eliminate the haze. It will improve pictures in the shade and on overcast days, too. Use this filter only with daylight color film.

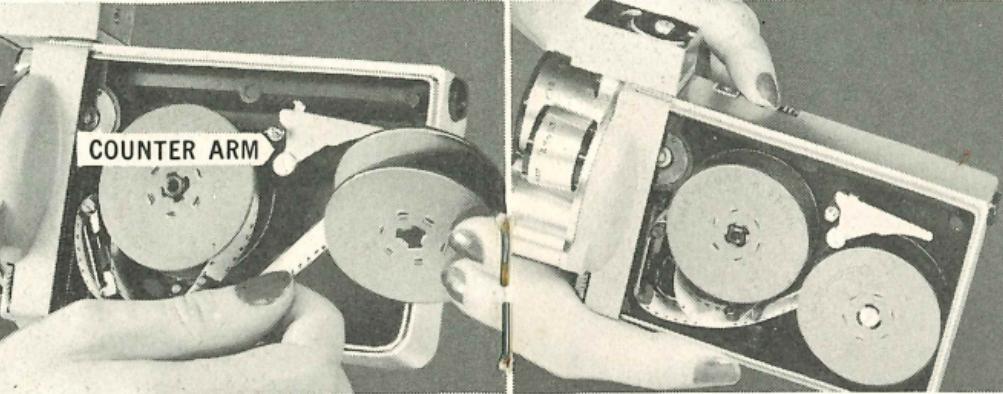
The **CLEAR** position on the dial contains no filter and is used whenever a filter is not needed.



It's a good idea to check the filter dial occasionally to be sure it is set properly.

Your camera should always be loaded in subdued light—never in direct sunlight.

1. Unlock the cover by sliding the latch forward. The cover will pop up and can be removed. Take the movie film out of the box and can, and remove the paper band. *Do not let the film unwind.*
2. Place the full spool (arrow side down) on the upper spindle and pull out about 12 inches of film leader. Open the film gate by pushing up on the tab. Start with the film next to the spool and thread the leader around the bottom sprocket, up to and down through the film gate, and to the take-up spool position. *Follow the threading diagram in the camera.*



loading the camera

3. Push up the lever (counter arm) above take-up spool and remove the spool from bottom spindle. Place the end of leader in spool hub slot. Wind the film around spool, *in direction of arrow with arrow side up*, to take up the slack; then replace it on the spindle.
4. Close the film gate and wind the camera. Push the continuous run button for a few seconds to see if the film is moving properly. *Replace and lock the cover.*
5. Wind camera. Hold continuous run button down until footage counter points approximately to the line below "25". This takes up leader and puts unexposed film in place.

You are now ready to take movies. Form the habit of winding the camera after every scene. See the following pages for more movie-making information.

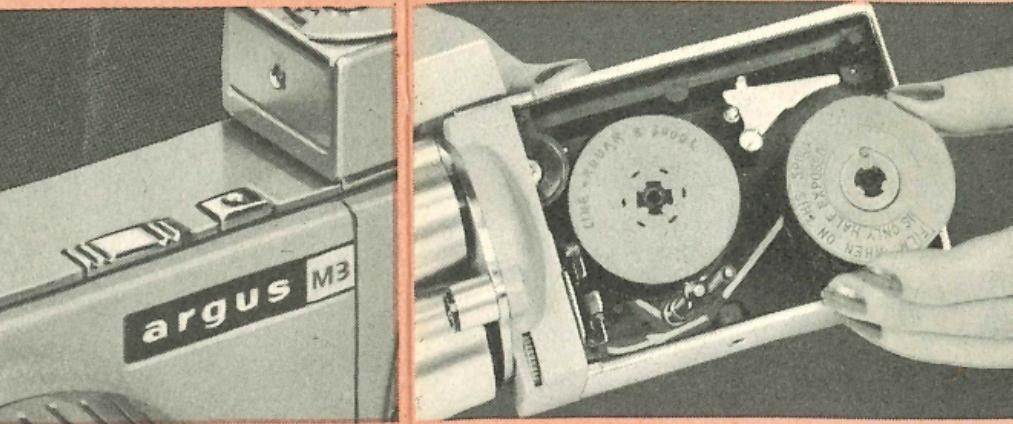
WHEN YOU RUN THE FILM THROUGH THE CAMERA ONCE, ONLY ONE-HALF OF IT IS EXPOSED. *Follow the unloading instructions on page 14, then turn the spool over and reload the camera as shown on these pages.*

taking the picture

To take movies, hold the camera as shown on page 15, sight through the viewfinder, and press the continuous run button which is conveniently located on the top of the camera.

The long, narrow button is for continuous run. It can be pushed down and forward to lock if desired. The lock position of the exposure release lets you get into your own movies. Just fasten the camera to a tripod, push the release down and forward, and get into the action. Be sure the camera is completely wound. To unlock the continuous run button, just pull it backward.

The forward button is for exposing just a single picture at a time. This single-frame release is used for special effects such as animations, titles, time-lapse movies, etc. Always have the camera mounted on a tripod or other firm support when using the single-frame release.



unloading the camera

When the footage counter points approximately to the line above "0", you have completely exposed that side of the film. **DO NOT TAKE ANY MORE MOVIES.** However, you must run the camera until the footage pointer rests on or beyond the dot. This runs off the leader and prevents fogging exposed film. *In subdued light*, open the cover and carefully remove the spool. If the film has only been run through the camera once, it is just half-exposed. Turn spool over and reload camera as shown on pages 11 and 12. When the film has been completely exposed, and is back on its original spool, replace the paper band that came with the film and replace spool in the metal can. Take it to your dealer for processing. Remove the empty spool from the top spindle, place it on the bottom, and you will be ready to put a new roll of film in the camera.

pointers for better movies

HOLD THE CAMERA STEADY when making movies, for any wavering or jerkiness will show up when the movies are projected. This is especially true when using the telephoto lens. Whenever possible use a tripod.

“PANNING” is the name given to moving the camera horizontally or vertically while taking pictures. It must be done slowly or the projected movie will appear jerky.

SELECT THE LENS which will show the scene in the best way, and change lenses often to add a little variety to the movie.



CHANGE THE VIEWPOINT whenever possible when you are taking movies of a single subject. This, plus using different lenses, helps to keep your movies interesting.

USE A TRIPOD when taking movies whenever it is convenient. It keeps your camera much steadier than you can hold it.

DON'T MAKE SHORT SCENES as they will quickly flash on and off the screen before your audience can tell what it is. The length of a scene depends on the subject, but a scene should never be under five seconds in length. You can always make a long scene shorter by cutting out sections, but you can never stretch out a scene that is too short.

CONTINUITY, or the relationship of one scene to the next, gives your movies more general interest. Don't go from one general idea to another without some sort of “in-between” scene to show the change. Titles can do this if an abrupt change is necessary.

taking movies up close

The lenses on your camera are set for universal focus, and the shortest distance at which you can take pictures is determined by the lens and the lens opening you are using. The chart shows the minimum camera-to-subject distance for each lens and lens opening. Pictures taken at shorter distances will not be clear.

LENS OPENING

	2	3	4	5	6	7	8	9
Normal Lens (10mm)	4½'	4'	3'	2½'	1½'	1½'	1'	1'
Wide Angle Lens (6.5mm)	2'	1½'	1½'	1'	1'	1'	1'	1'
Telephoto Lens (25mm)	18'	15'	12'	10'	8'	6'	4'	3'

the professional touch

Your movies are returned to you on 50-foot reels. These can be shown as they are, but for really professional-looking home movies, there are many things you can do to improve your films.

EDITING—cutting out the blank, underexposed, overexposed, or generally bad scenes. You can also improve the movie's continuity by changing the order of scenes around or by shortening a long scene. A splicer is all that is needed to edit your movie films, but more elaborate editing equipment which includes splicer, rewinds, and viewer is also available.

LARGER REELS—most movie projectors will accept 300 or 400-foot reels which give you up to 33 minutes of continuous showing. Just splice your films together, in logical sequence, and rewind them on a larger reel.

TITLES—these really help, for they give information about the scenes. You can make your own titles with a titling kit, or you can use signs, billboards, markers, and many other things as title material.

TELLING ABOUT THE MOVIE as it is being shown makes it much more interesting for your audience. The professional way is to pre-record the narration on a tape recorder (while running the movie), then playing it back as the movie is shown.

care and cleaning

Your Argus Match-Matic M3 Movie Camera is a precision instrument and deserves the best of care. Protect it from extremes of heat, moisture, and dust. Keep the camera in the carrying case (available as an accessory from your dealer) when not in use.

Clean out the interior of the camera occasionally with a small camel's hair brush. Be sure to brush away any dirt or particles that may be underneath the pressure pad and in the film gate as they may show up in your movies.

To clean any of the lens surfaces, blow the dust off first, or use a lens brush. Then wipe them gently with a lens cleaning tissue. Use lens cleaning fluid sparingly and only if it becomes necessary.

If you need further information on the operation of your camera, or for servicing or replacement parts, write to:

**CUSTOMER SERVICE DEPARTMENT
ARGUS CAMERAS, INC.
ANN ARBOR, MICHIGAN**

In Canada, write to:
**ARGUS CAMERAS OF CANADA, LTD.
REXDALE, ONTARIO**

When writing, be sure to mention you have the **ARGUS MATCH-MATIC M3 MOVIE CAMERA**, and list the serial number which is found inside the camera near the counter arm.

specifications

LENSES: Normal lens—10mm f/1.9; Wide Angle lens—6.5mm f/1.9; Telephoto lens—25mm f/1.9. All lenses are universal focus, color-corrected anastigmats.

SHUTTER: Governor-controlled reciprocating type which operates at 16 frames per second. Fractional shutter speed for continuous run or single-frame exposures is 1/40 second.

LENS OPENINGS: Series of fixed openings marked in aperture values (AV). Equivalent f/stops are as follows:

Aperture Value	2	3	4	5	6	7	8	9
f/stop	1.9	2.8	4	5.6	8	11	16	22

WINDING: The camera motor is wound by means of a large knob on the side. Ratchet operation.

CONSTRUCTION: Die-cast metal construction throughout. Dimensions: $7\frac{1}{2}'' \times 2\frac{3}{4}'' \times 4\frac{1}{2}''$. Weight: 36 oz.

argus M500 movie projector

perfect companion for your M3 Movie Camera is this fine 8mm movie projector by Argus. Using the revolutionary Sylvania Tru-Flector projection lamp, the projector gives 1500 watt brilliance; clear, sharp pictures with the 22mm f/1.5 projection lens; forward, reverse, or still operation; 400 foot reel capacity for movies up to 33 minutes long; and a host of other advanced features. Small sized, too. Closed, the M500 movie projector measures only $10\frac{3}{4}$ inches by $6\frac{1}{2}$ inches by 8 inches and weighs less than 11 lbs. Your dealer will be glad to show the M500 to you.

care and cle

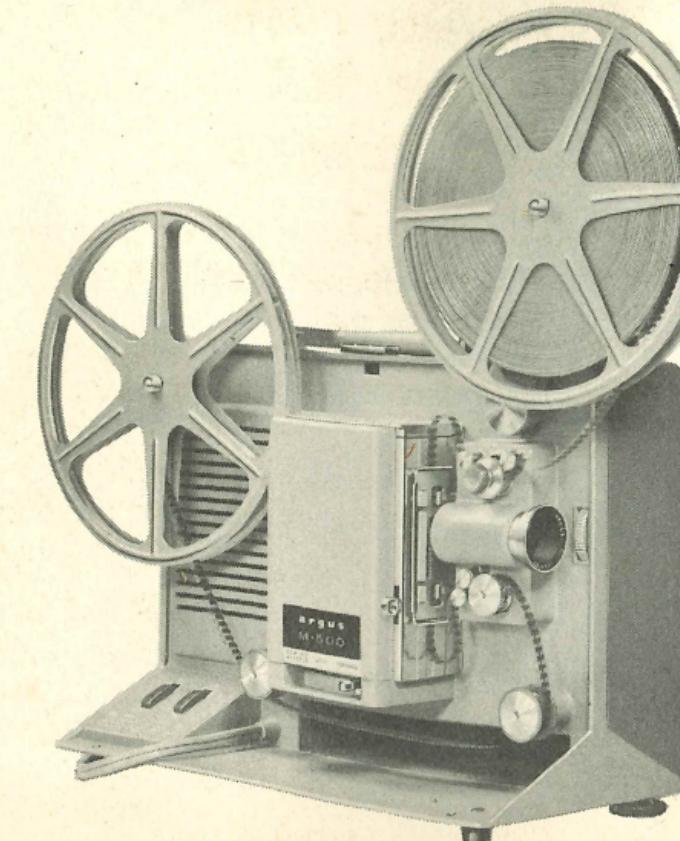
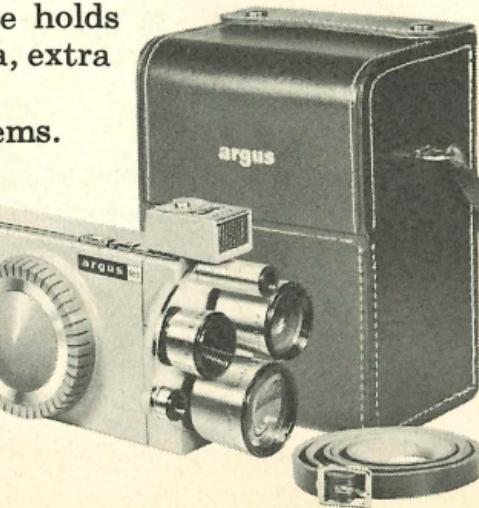
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Clean out the interior of the camera occasionally with a small camel's hair brush to brush away any dirt or dust that may be underneath the lenses and in the film gate as they may appear in your movies.

To clean any of the lens surfaces, dust off first, or use a lens brush. Wipe them gently with a lens cleaning tissue. Use lens cleaning fluid sparingly and only when necessary.

carrying case for your M3 movie camera

Here is the best way to protect your movie camera from dirt and hard knocks. This genuine leather carrying case holds your camera, extra rolls of film, and other items.



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lifetime guarantee

Your Argus Match-Matic M3 Movie Camera was manufactured, inspected, and tested by skilled craftsmen. It is guaranteed to be free of defects in workmanship or material during its lifetime. If any servicing becomes necessary because of imperfections in materials or workmanship, your camera will be factory serviced without charge.

Argus equipment which has been damaged, mishandled, or worn from extensive use will be factory serviced at established rates. Equipment purchased as used or rebuilt is not covered by this guarantee.

ARGUS CAMERAS, INC., ANN ARBOR, MICHIGAN

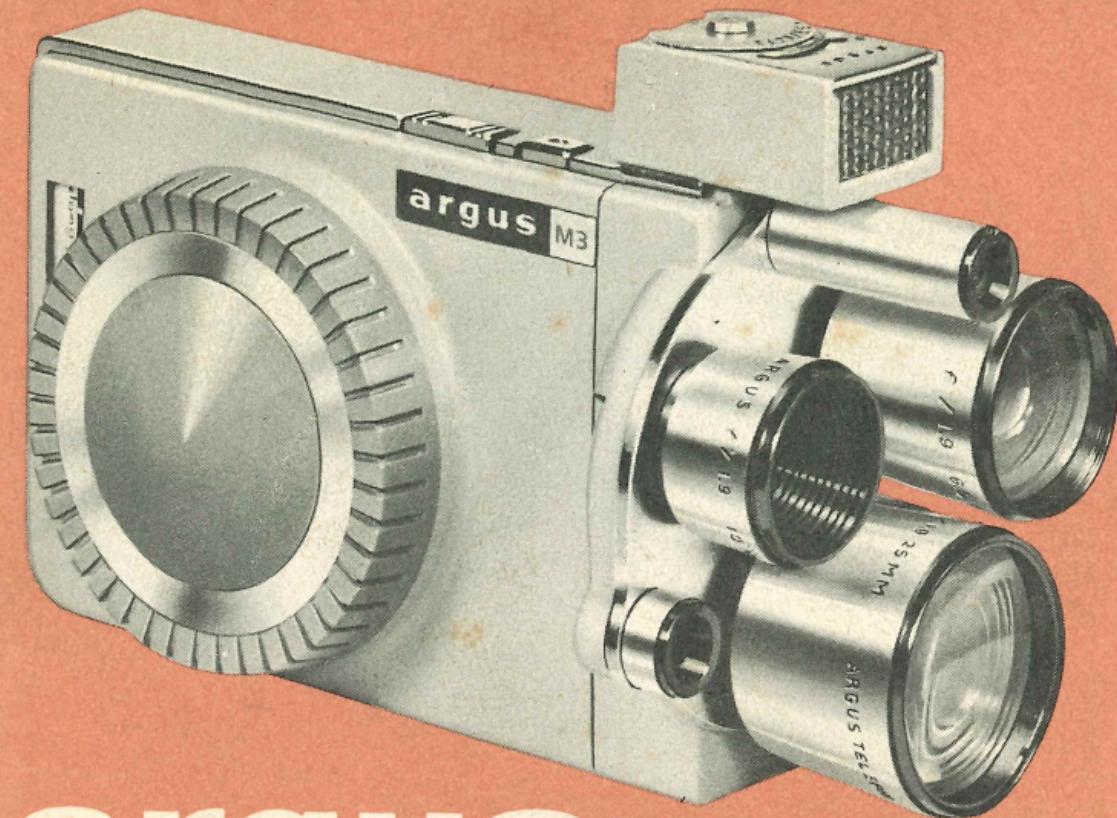
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ARGUS CAMERAS OF CANADA, LTD., REXDALE, ONTARIO

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